

SOTHEBY & CO.

34 & 35, NEW BOND STREET, LONDON, W.1

CATALOGUE

OF

MODERN PAINTINGS AND  
DRAWINGS

COMPRISING

*The Property of THE MOST HON. THE MARQUESS OF  
READING*

*The Property of MISS IDONEA LA PRIMANDAYE (dec'd)*

*The Property of P. J. CHAPLIN, F.C.A.*

*trustee of DR. H. A. C. GREGORY (a bankrupt)*

*The Property of J. G. ELLIOT, ESQ. (dec'd)*

and

*The Property of J. H. ELLIOT, ESQ.*

Day of Sale:

WEDNESDAY, 10th MAY, 1950

at ELEVEN o'clock precisely

1950

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CATALOGUE  
OF  
**MODERN PAINTINGS AND  
DRAWINGS**

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AND COMPRISING

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CATALOGUE  
OF  
MODERN PICTURES AND DRAWINGS

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DAY OF SALE:  
Wednesday, 10th May, 1950

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The Property of J. G. Elliot, Esq. (*dec'd*)

PAINTINGS

ENGLISH SCHOOL, UNKNOWN

- 1 An Italian Lake Scene,  $17\frac{1}{2}$ in. by  $23\frac{1}{2}$ in.

F. H. HENSHAW

- 2 Vale of Eglwseg, near Llangollen,  $14\frac{1}{2}$ in. by  $23\frac{1}{4}$ in.

F. H. HENSHAW

- 3 Valle Crucis Abbey, near Llangollen, *signed*,  $14\frac{1}{2}$ in. by  $23\frac{1}{2}$ in.

RICHARD HILDER

- 4 A Surrey Landscape, *on panel*,  $11\frac{1}{4}$ in. by  $14\frac{3}{4}$ in.

RICHARD HILDER

- 5 Ruins of an Old Abbey, *on panel*,  $11\frac{1}{2}$ in. by  $15\frac{1}{2}$ in.

C. KUYPERS

- 6 On the Maas,  $10\frac{1}{4}$ in. by  $13\frac{1}{2}$ in.

MARGARET NASMYTH, 1852

- 7 In Wimbledon Park: figures on a lane, the Parish Church of St. Mary's in the distance,  $17\frac{3}{4}$ in. by  $33\frac{1}{2}$ in.



## E. J. NIEMANN

- 8 A Distant View of Windsor Castle from the river, *signed*, 19 $\frac{1}{4}$ in. by 29in.

## E. J. NIEMANN

- 9 A View of Windsor from Dorney, *signed, on board*, 7 $\frac{5}{8}$ in. by 18 $\frac{1}{2}$ in.

## E. J. NIEMANN, 1868

- 10 Dunster Castle: harvester in a cornfield in the foreground and a view of the sea beyond, *signed*, 13 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in.

## JULES NOEL

- 11 The Quay Hemeboat, 2 $\frac{1}{2}$ in. by 17 $\frac{3}{4}$ in.

## J. POOLE

- 12 A View on the Rhine, 7 $\frac{5}{8}$ in. by 9 $\frac{5}{8}$ in.

## SAMUEL PALMER, R.W.S.

- 13 The Gleaners: an extensive landscape with figures in the foreground, 11 $\frac{3}{8}$ in. by 18 $\frac{1}{4}$ in.

## A. VICKERS, 1861

- 14 Gale off Calais Pier, 10 $\frac{1}{2}$ in. by 14 $\frac{1}{4}$ in.

## A. VICKERS, 1881

- 15 Landscape with farm buildings and cattle on a road, 11 $\frac{3}{8}$ in. by 19 $\frac{3}{8}$ in.

## A. VICKERS

- 16 On the Isis, Oxfordshire, 15 $\frac{3}{4}$ in. by 23 $\frac{3}{4}$ in.

## A. VICKERS, 1841

- 17 On the Isis, 9 $\frac{1}{4}$ in. by 14 $\frac{1}{2}$ in.

## A. VICKERS, 1843

- 18 A View of Sandown Bay from Luccombe Point, Isle of Wight, *on panel*, 9in. by 17in.

## A. VICKERS, 1864

- 19 A View of the Lake of Zurich, 8 $\frac{3}{4}$ in. by 14 $\frac{3}{4}$ in.



## A. VICKERS

- 20 The Thames at Marlow, *signed*, 9 $\frac{1}{4}$ in. by 14 $\frac{1}{2}$ in.

## F. W. WATTS

- 21 Near Langham, Suffolk, 20in. by 30in.

## F. W. WATTS

- 22 A Timber Barge on the Thames, 18 $\frac{1}{2}$ in. by 27 $\frac{1}{4}$ in.

## F. W. WATTS

- 23 A Lock on the Stour, 24 $\frac{1}{2}$ in. by 29 $\frac{1}{2}$ in.

## F. W. WATTS, 1838

- 24 A View near Cromer, 23 $\frac{1}{2}$ in. by 32in.

## J. WILSON, JUNR.

- 25 The Cottage Homestead, 9 $\frac{3}{4}$ in. by 13 $\frac{3}{4}$ in.

## DRAWINGS

## G. ACKERMANN, R.I.

- 26 Haymaking near Lewes, Sussex, *signed*, 9 $\frac{1}{2}$ in. by 14 $\frac{1}{4}$ in.

## The Property of J. H. Elliot, Esq.

## J. C. IBBETSON

- 27 Woodland Cottage, near Derwent Water, 6 $\frac{1}{2}$ in. by 9 $\frac{5}{8}$ in.

## P. LE CAVE

- 28 Keswick Bridge and a Distant View of Skiddaw, 8in. by 10 $\frac{3}{4}$ in.

## G. F. ROBSON

- 29 A Cathedral Town (Beverley) seen from a woody hillside, 6 $\frac{3}{8}$ in. by 9 $\frac{1}{2}$ in.

## S. H. GRIMM

- 30 A Ruined Farmhouse and Figures in a Lane, *signed and dated* 1792, 6 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.

## S. H. GRIMM

- 31 A Washerwoman, near a farmhouse, 5 $\frac{5}{8}$ in. by 7 $\frac{3}{8}$ in.

## PAUL SANDBY, R.A.

- 32 A Man Felling an Old Oak Tree near a bridge, *signed and dated 1774*, 9 $\frac{1}{4}$ in. by 12 $\frac{7}{8}$ in.

## JOHN GLOVER

- 33 Ullswater: A view down to the lake with sunlit distant hills, 11 $\frac{3}{8}$ in. by 16 $\frac{3}{8}$ in.

## ALBERT GOODWIN, R.W.S.

- 34 Ely Cathedral: Spring, *signed*, 9 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ in.

## G. BARRET, JUNR.

- 35 River Estuary with Castle: sunset, 9in. by 12 $\frac{3}{8}$ in.

## PETER DE WINT, R.W.S., 1834

- 36 Bromfield, near Ludlow, the Church and the Bridge over the Teme, *inscribed Bromfield, June 1834*, 10 $\frac{3}{8}$ in. by 14in.

**The Property of Mrs. Towers-Myner**

## COPLEY FIELDING, 1841

- 37 Loch Vennachar and Ben Vennul, evening: shepherds and sheep on the left, a rowing boat on the loch, 18 $\frac{3}{4}$ in. by 35 $\frac{1}{2}$ in.

\*\* From the Collection of the Rev. Martyn Hart, Rector of Denver City, Colorado, U.S.A.

## BIRKETT FOSTER, R.W.S.

- 38 Children Outside a Cottage feeding hens, *signed with monogram*, 14 $\frac{1}{2}$ in. by 24 $\frac{1}{2}$ in.

## SAMUEL PROUT

- 39 Street Scene in Nuremburg, 25in. by 19in.

**Various Properties**

## ALEXANDER MONRO

- 40 A Small Sketch Book, dated 1834/5: motifs from the Isle of Wight, *pencil*; a similar Sketch Book, *inscribed Cheltenham, July 1830*, containing sketches, *mostly pencil*; and a parcel of Drawings, mostly by or attributed to the artist (also a few Etchings); MARIANNE AGNEW, 1836: A Sketch Book containing motifs from the Rhine, Switzerland, etc. *a parcel*



## GUSTAVE DORÉ

- 41 Ladies Practising Archery,  $8\frac{3}{4}$ in. by 12in.; and Figures Amongst Trees,  $8\frac{7}{8}$ in. by  $12\frac{1}{4}$ in., both signed 2

## T. ROWLANDSON

- 42 A Young Woman, seated,  $5\frac{7}{8}$ in. by  $6\frac{1}{8}$ in.

## ALBERT GOODWIN, R.W.S., 1919

- 43 Barracane Bay, North Devon,  $9\frac{3}{4}$ in. by  $14\frac{1}{2}$ in.

## J. F. MILLET

- 44 Clearing the Land, black and red chalk on buff paper, signed,  $5\frac{1}{4}$ in. by  $8\frac{1}{8}$ in.

## J. F. MILLET

- 45 Shearing the Sheep, pencil and Indian ink, signed,  $6\frac{3}{4}$ in. by  $9\frac{3}{4}$ in.

## J. F. MILLET

- 46 Binding the Grape Vine, black and white chalk and blue wash, signed with initials,  $9\frac{3}{4}$ in. by  $6\frac{7}{8}$ in.

## J. F. MILLET

- 47 Solitude: A path at the edge of a wintry wood, black chalk, signed with initials,  $7\frac{1}{4}$ in. by  $11\frac{1}{4}$ in.

## J. F. MILLET

- 48 Guarding Sheep, pen and sepia wash, signed,  $8\frac{1}{4}$ in. by  $6\frac{7}{8}$ in.

## J. F. MILLET

- 49 The Watercarrier, pen and ink and black chalk, signed with initials,  $7\frac{3}{4}$ in. by  $5\frac{1}{2}$ in.

## DAME ETHEL WALKER, A.R.A., 1927

- 50 Female Nude, pencil,  $9\frac{7}{8}$ in. by  $9\frac{7}{8}$ in.; G. W. BISSIL: Interior, 15in. by 11in.; and another 3

## GWEN JOHN

- 51 Nude, pencil,  $6\frac{1}{2}$ in. by  $10\frac{3}{4}$ in.; W. GREAVES: Portrait of a Bearded Man, pencil, pen and ink on buff paper, signed,  $9\frac{3}{4}$ in. by  $7\frac{3}{4}$ in.; JOHN SKEAPING: Study of a Lion, black chalk, signed,  $7\frac{3}{8}$ in. by  $9\frac{7}{8}$ in. 3

## A. MODIGLIANI

- 52 Portrait of a Lady, *pencil*, 12 $\frac{3}{8}$ in. by 9 $\frac{3}{8}$ in.

## E. DEGAS

- 53 Studies of Horses, *pencil*, 7 $\frac{7}{8}$ in. by 6 $\frac{7}{8}$ in.

\*\* From the Vente Degas, No. 69.

## SIR D. WILKIE, R.A.

- 54 Mother and two Children, 11 $\frac{1}{4}$ in. by 9 $\frac{1}{2}$ in.; G. MORLAND : A Seated Peasant, 9 $\frac{3}{8}$ in. by 7in. 2

## W. GREAVES

- 55 Old Chelsea : Chenil Street, the "Adam and Eve," etc. (*nine*), *pen and Indian ink* 9

## W. GREAVES

- 56 Old Chelsea : A similar lot; W. ROBERTS : Camel March 10

## PAINTINGS

## CHARLES SIMS, R.A.

- 57 I am the Abyss, *on board*, 10 $\frac{1}{4}$ in. by 13 $\frac{1}{4}$ ; and Pastorale, *on board*, 11 $\frac{1}{4}$ in. by 19in. 2

## The Property of a Gentleman

## GEORGES MICHEL

- 58 La Bounille, near Rouen : View across the broad river valley from a height, 24in. by 32in.

\*\* From the Collection of Alexander Young, Esq. Exhibited at the Guildhall, 1898 : Loan Collection of Pictures of the French School, No. 97.

## DRAWINGS

*Framed*

## The Property of a Gentleman

## R. P. BONINGTON

- 59 Park Scene, Regent's Park, 6 $\frac{1}{2}$ in. by 10 $\frac{3}{8}$ in.

\*\* From the Charvet Collection.

Exhibited in Paris, 1936.

Reproduced in the Hon. Andrew Shirley's *Bonington*, plate 67.



## T. GAINSBOROUGH, R.A.

- 60 Figures on a wooded lane near a cottage

\*\* From the Collection of Dr. Munro.

## AUGUSTUS JOHN, O.M., R.A.

- 61 Study of a Seated Female, nude, *black chalk, signed*, 11 $\frac{7}{8}$ in. by 11in.

## J. M. W. TURNER, R.A.

- 62 The Ruined Gateway, Dent de Lion, near Margate, 9 $\frac{7}{8}$ in. by 13 $\frac{1}{2}$ in.

\*\* From the Rawlinson Collection.

Described in A. L. Finberg's *Turner*, p. 22.

## The Property of the Most Hon. The Marquess of Reading

## T. GAINSBOROUGH, R.A.

- 63 Wooded Landscape with a charcoal burner, *black chalk on bluish paper*, 9 $\frac{3}{4}$ in. by 12 $\frac{3}{8}$ in.

## T. GAINSBOROUGH, R.A.

- 64 A Wooded Path, *black chalk with heightening in white and yellow, on grey paper*, 10 $\frac{1}{4}$ in. by 12 $\frac{3}{8}$ in. (*top left-hand corner made up*)

## H. J. HARPIGNIES, 1877

- 65 River Scene with trees and distant hills, 11 $\frac{1}{4}$ in. by 7 $\frac{5}{8}$ in.

## N. DIAZ, 1850

- 66 A Sunlit Forest, with peasant woman, *on panel*, 12 $\frac{1}{2}$ in. by 10 $\frac{3}{4}$ in.

## The Property of a Lady

## BONINGTON

- 67 A Venetian Canal, 5 $\frac{1}{4}$ in. by 3 $\frac{5}{8}$ in.

## P. LE CAVE, 1801

- 68 Two Shepherds in a Landscape, 7 $\frac{1}{2}$ in. by 10 $\frac{1}{8}$ in.; W. GILPIN: Hilly Landscape, *pen and sepia wash*, 6 $\frac{1}{8}$ in. by 10in., *stamped with the artist's mark* 2

## SAMUEL ATKINS

- 69 A Dutch Vessel in a heavy sea, *signed*, 4 $\frac{5}{8}$ in. by 6 $\frac{5}{8}$ in.; JOHN LE CAPELAIN: Fishing Boats in a calm, *signed*; and another 3

## TH. ROUSSEAU

- 70 Sunset Landscape, *signed with initials*,  $2\frac{5}{8}$ in. by  $5\frac{1}{2}$ in.

## PROUT

- 71 The Wenceslas Bridge, Prague, 12in. by  $8\frac{1}{2}$ in.; ENGLISH SCHOOL : Waterloo Bridge and St. Paul's,  $8\frac{3}{4}$ in. by  $16\frac{3}{4}$ in. 2

## ENGLISH SCHOOL

- 72 Thames Landscape,  $13\frac{1}{8}$ in. by  $20\frac{3}{8}$ in.

## STUART

- 73 Portrait of George Washington, *black chalk and water colour*,  $5\frac{1}{2}$ in. by  $4\frac{3}{8}$ in.

## J. R. COZENS

- 74 Lake Lucerne : looking down the lake, an isolated pillar of rocks close to the rocky right bank, 9in. by  $14\frac{3}{8}$ in.

\*\* From the Collections of Richard Payne Knight, the Honourable Rowland Allanson-Winn, and Malcolm Laing, Esq.

## J. R. COZENS

- 75 The Valley of Oberhasli, Canton Bern : the torrent Aare emerging from the gorge,  $9\frac{1}{2}$ in. by 7in.

\*\* From the Collections of Richard Payne Knight, the Honourable Rowland Allanson-Winn, and Malcolm Laing, Esq.

[SEE FRONTISPIECE]

## J. R. COZENS

- 76 Lake Lucerne : View from near Brunnen looking up the lake, the snowy crags of Urirotstock in the distance,  $9\frac{1}{2}$ in. by  $14\frac{1}{2}$ in.

\*\* From the Collections of Richard Payne Knight, the Honourable Rowland Allanson-Winn, and Malcolm Laing, Esq.

## ENGLISH SCHOOL

- 77 Gothic Ruins,  $9\frac{7}{8}$ in. by  $14\frac{1}{4}$ in.

## ENGLISH SCHOOL

- 78 Hilly Lake Scene,  $8\frac{5}{8}$ in. by  $14\frac{1}{4}$ in.

## T. T. FORREST

- 79 A View from the Terrace of York Buildings : figures on the Embankment, with York Gate left, St. Paul's and the City in the distance,  $13\frac{7}{8}$ in. by  $21\frac{3}{8}$ in.

\*\* Exhibited at the Royal Academy in 1770 (No. 229).



## PAINTING

TH. ROUSSEAU

- 80 Landscape at Sunset,  $6\frac{1}{4}$ in. by  $10\frac{1}{4}$ in.

## DRAWINGS

Framed

The Property of Miss Idonea La Primandaye (dec'd)

HENRI LE SIDANER

- 81 Le Jardin des Tuileries, *pastel, signed*,  $14\frac{1}{2}$ in. by  $17\frac{3}{4}$ in.

R. O. DUNLOP, R.A.

- 82 The Serpentine,  $21\frac{1}{4}$ in. by  $14\frac{3}{8}$ in.

A. LEGROS

- 83 Head and Shoulders of a Man, *red chalk, signed and dated 1902*,  $12\frac{7}{8}$ in. by  $9\frac{1}{4}$ in.; The Reprimand, *pencil, pen and ink, signed with initials*,  $4\frac{5}{8}$ in. by  $6\frac{3}{8}$ in. 2

## PAINTINGS

DAME ETHEL WALKER, A.R.A.

- 83A Miss Idonea La Primandaye, half-length portrait, 24in. by 20in.

R. O. DUNLOP, R.A.

- 83B A View of Little Faringdon, Oxon, *signed and dated on back 1929*, 16in. by 20in.

GROSVENOR THOMAS

- 83c A River Harbour, with boats, *signed*, 14in. by 18in.

E. VOLLON

- 84 A Coast Scene with Dunes, *signed, on panel*,  $9\frac{5}{8}$ in. by 21in.

\*\* From the Staats-Forbes Collection.

UNKNOWN, 19TH CENTURY

- 85 Thatched Cottages around a Village Green,  $11\frac{1}{2}$ in. by  $23\frac{1}{4}$ in.

\*\* From the Staats-Forbes Collection.

## A. MAUVE

- 86 Landscape with Four Trees, *signed, on board, 10in. by 13in.*

## JAMES HOLLAND, 1861

- 87 The Chapel of St. John in the Church of St. Roch, Lisbon, *on board, 10in. by 7 $\frac{3}{4}$ in.*

## HENRI FANTIN LATOUR, 1872

- 88 Pink Roses in a Glass Goblet standing on a table, *11 $\frac{1}{4}$ in. by 10in.*

\*\* From the Staats-Forbes Collection.

## HENRI FANTIN LATOUR

- 89 Madonna Lilies, *signed, 17 $\frac{1}{2}$ in. by 15in.*

\*\* From the Staats-Forbes Collection.

## The Property of P. J. Chaplin, F.C.A.

*Trustee of Dr. H. A. C. Gregory (a bankrupt)*

## DRAWINGS

## R. P. BONINGTON

- 90 Low Tide: sailing boats beached on a shallow shore, *pencil, 4in. by 6 $\frac{9}{16}$ in.*

## H. B. BRABAZON

- 91 A View of Lucerne, *signed with initials, 6 $\frac{1}{8}$ in. by 10 $\frac{1}{4}$ in.*; Landscape after Turner, *pastel, 5 $\frac{1}{2}$ in. by 7 $\frac{3}{8}$ in.*; Harbour Scene, *pastel, 6in. by 8 $\frac{3}{4}$ in.*; A View in Florence, *pastel, 6 $\frac{1}{8}$ in. by 9in.*; A Southern Scene, *9 $\frac{5}{8}$ in. by 7 $\frac{3}{4}$ in.*; Roses, *signed with initials, 7 $\frac{5}{8}$ in. by 5 $\frac{3}{4}$ in.*; CECIL A. HUNT, R.W.S.: A View in Tuscany, *10 $\frac{3}{8}$ in. by 15 $\frac{1}{8}$ in.*

7

## F. BRANGWYN, R.A.

- 92 A Spanish Street Scene, *20 $\frac{1}{2}$ in. by 29in.*

## T. CHURCHYARD

- 93 A Wooded Path with a gate and a view of fields beyond, *5 $\frac{1}{16}$ in. by 3 $\frac{7}{16}$ in.*; Passfield: a coastal view with boats, *inscribed, signed with initials, 5 $\frac{3}{4}$ in. by 7 $\frac{1}{8}$ in.*

2

## T. CHURCHYARD

- 94 Woodbridge: horses amongst willows near the river, *inscribed, 4 $\frac{1}{2}$ in. by 7 $\frac{3}{8}$ in.*; A Beach Scene with boats near a jetty, *3 $\frac{3}{8}$ in. by 5 $\frac{1}{4}$ in.*

2



## J. CONSTABLE, R.A.

95 A View of Overbury Hall near Birmingham, *black chalk, inscribed Overbury Hall, August 20, 1815, 7 $\frac{3}{8}$ in. by 7 $\frac{1}{8}$ in.*

## J. CONSTABLE, R.A.

96 A Sketch for "Summer Evening," *black chalk, heightened with white on buff paper, 6 $\frac{3}{8}$ in. by 11in.*

## J. CONSTABLE, R.A.

97 A Park Landscape with a lake, *black chalk, 5 $\frac{9}{16}$ in. by 7 $\frac{1}{4}$ in.*

\*\* A sketch for "Wivenhoe Park" in the National Gallery, Washington.

## J. CONSTABLE, R.A.

98 House at Hampstead, *black chalk and coloured wash, 3 $\frac{1}{2}$ in. by 5in.*

\*\* From the Collection of Sir Michael Sadleir.  
Exhibited Aldeburgh Festival Exhibition, 1948, Drawings, No. 12; Arts Council Exhibition, 1949, "John Constable," No. 74.

## J. CONSTABLE, R.A.

99 A Cloudy Sky over the Roof of a Cottage, evening light, *2 $\frac{3}{4}$ in. by 7 $\frac{5}{16}$ in.*

\*\* Exhibited Oxford Arts Club, Oct.-Nov., 1937, No. 16; Aldeburgh Festival Exhibition, 1948, Drawings, No. 27; Arts Council Exhibition, 1949, "John Constable," No. 46.

## J. S. COTMAN

100 The Storm, *sepia wash, 12 $\frac{1}{8}$ in. by 8 $\frac{3}{4}$ in.*

## D. COX

101 Evening Landscape with a Ruined Castle, *7 $\frac{5}{8}$ in. by 12 $\frac{1}{8}$ in.*

## ANTHONY DEVIS

102 Two Landscapes with Figures and Cattle; and a Coastal Scene with Figures, *circular, 14 $\frac{1}{2}$ in. diam.* 3

\*\* From the Collection of the Earl of Jersey.

## P. DE WINT, R.W.S.

103 Study of a Cow, *4 $\frac{5}{8}$ in. by 5 $\frac{3}{4}$ in.*

## PETER DE WINT, R.W.S.

103A A Welsh Valley, *28 $\frac{3}{4}$ in. by 45 $\frac{1}{4}$ in.*

## MODERN ENGLISH SCHOOL

- 104 Two Women in front of a fireplace, *charcoal, pen and ink*, 11 $\frac{3}{4}$ in. by 8 $\frac{3}{4}$ in.

T. GAINSBOROUGH, R.A.

- 105 A Wooded Lane with a Cottage, *black chalk and grey wash*, 10 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in.

W. J. MÜLLER

- 106 The Bath River, 9 $\frac{1}{2}$ in. by 12 $\frac{3}{8}$ in.

D. ROBERTS, R.A.

- 107 A View of the Palatine across the Tiber with the Ponte Rotto in the foreground, 8 $\frac{1}{4}$ in. by 10 $\frac{3}{4}$ in.; J. HOLLAND: The Church of the Jesuits, Antwerp inscribed and dated 1837, 6 $\frac{1}{4}$ in. by 7 $\frac{1}{8}$ in.

F. W. WATTS

- 108 A Mountain Valley with a road near a river, 6 $\frac{1}{2}$ in. by 9in.

F. W. WATTS

- 109 A Country Lane with Cottages and Figures, 9 $\frac{5}{8}$ in. by 13 $\frac{3}{8}$ in.

J. WOOTTON

- 110 A Greyhound, *pencil on blue paper, signed, from the Crozat Collection* 7 $\frac{1}{4}$ in. by 6 $\frac{5}{8}$ in.; LAMBERT DOOMER: A Village Scene with a Windmill, *pen and ink and brown wash*, 7 $\frac{3}{8}$ in. by 10 $\frac{7}{8}$ in.

## PAINTINGS

J. CONSTABLE, R.A.

- 111 Summer Evening: a meadow with trees and figures, a church tower to the left, 9 $\frac{1}{8}$ in. by 13in.

CONSTABLE

- 112 A Naval Review, *on board*, 3 $\frac{3}{8}$ in. by 9 $\frac{1}{8}$ in.

\*\* Exhibited Arts Council Exhibition, 1949, "John Constable," No. 19.

CONSTABLE

- 113 The Village Fair, *paper, on panel*, 6 $\frac{1}{8}$ in. by 7 $\frac{3}{8}$ in.

## J. CONSTABLE, R.A.

114 Portrait of Mary Constable, three-quarter length, facing, in a black dress, landscape background,  $7\frac{5}{8}$ in. by  $6\frac{5}{8}$ in.

\*\* From the Collection of Mrs. Crump, Sudbury, Suffolk.

## J. CONSTABLE, R.A.

115 Landscape with a Hill and Trees, on panel,  $13\frac{5}{8}$ in. by  $11\frac{5}{8}$ in.

\*\* From the Collection of Miss Isobel Constable.

## J. CONSTABLE, R.A.

116 Portrait of a Lady with fair hair,  $20\frac{1}{2}$ in. by  $16\frac{1}{2}$ in.

## CONSTABLE

117 Landscape with a Mill and Waterfall, 24in. by  $29\frac{1}{2}$ in.

## J. CONSTABLE, R.A.

118 Seven Figures: Alexander Pope, actor and painter, in his library, with his three sons, their tutor, and a lady who is said to be Pope's second wife,  $43\frac{1}{2}$ in. by  $33\frac{3}{4}$ in.

\*\* See Sacheverell Sitwell, *Conversation-pieces*, p. 111, plate 118.

C. R. Leslie, *Memoirs of the Life of John Constable, R.A.*, edited by the Hon. Andrew Shirley, p. LXXIX.

The Hon. Andrew Shirley, *Constable as a Portrait Painter*, Burlington Magazine, June 1937.

## SIR D. Y. CAMERON, R.A.

119 A Parisian Courtyard, signed,  $29\frac{1}{2}$ in. by  $17\frac{5}{8}$ in.

\*\* From the Collection of Herbert G. Smith.

## ENGLISH SCHOOL

120 Shipping off the Coast in a stiff breeze,  $18\frac{3}{4}$ in. by 24in.

## ENGLISH SCHOOL

121 A Wooded Lake Scene with hills in the background, on panel,  $4\frac{1}{4}$ in. by  $22\frac{1}{2}$ in.

## T. GAINSBOROUGH, R.A.

122 Landscape with a Cornfield and Cottage, woods and hills in the background,  $10\frac{3}{8}$ in. by  $17\frac{1}{8}$ in.

## GAINSBOROUGH

123 A Rocky Landscape with a shepherd and his dog, stormy sky, 30in. by 25in.



## A. F. W. HAYWARD, R.O.I.

- 124 Zinnias, *signed*, 19½in. by 11in.

## J. C. IBBETSON

- 125 An Extensive Landscape with lakes and a ridge of hills in the background, 22in. by 17½in.

## W. LEE-HANKY, R.I., R.E.

- 126 St. Tropez, 19¾in. by 23½in.

## ELIZABETH NASMYTH

- 127 The Ferry, *signed with initials*, 17½in. by 23¾in.

## SIR J. REYNOLDS, P.R.A.

- 128 A Woody Landscape with a river and figures, 13¼in. by 18½in.

## SCHROTTER, 1882

- 129 The Batsman, *on panel*, 7in. by 5½in.

## F. W. WATTS

- 130 A View of Henley-on-Thames, 19½in. by 30½in.

## F. W. WATTS

- 131 Broad Clyst, near Exeter: cottages at the edge of a cornfield, *on board*, 4¾in. by 6¾in.

## F. W. WATTS

- 132 A River Landscape with Boats, a wood on the far bank and a view on to a village in the background, 15½in. by 23¼in.

END OF SALE

# SOTHEBY & Co.'s

SALE OF

## MODERN PICTURES AND DRAWINGS

10th May, 1950

### PRICES AND BUYERS' NAMES

| LOT |                   | £   | s. | d. | LOT |                   | £   | s. | d. |
|-----|-------------------|-----|----|----|-----|-------------------|-----|----|----|
| 1   | Mitchell .. ..    | 20  | 0  | 0  | 39  | Barclay .. ..     | 9   | 0  | 0  |
| 2   | Graham .. ..      | 8   | 0  | 0  | 40  | Longden .. ..     | 1   | 0  | 0  |
| 3   | Graham .. ..      | 10  | 0  | 0  | 41  | Colnaghi .. ..    | 10  | 0  | 0  |
| 4   | Leggatt .. ..     | 30  | 0  | 0  | 42  | Agnew .. ..       | 20  | 0  | 0  |
| 5   | Newman .. ..      | 38  | 0  | 0  | 43  | Duncan .. ..      | 6   | 0  | 0  |
| 6   | Duncan, F. B. ..  | 14  | 0  | 0  | 44  | Agnew .. ..       | 22  | 0  | 0  |
| 7   | Mitchell .. ..    | 30  | 0  | 0  | 45  | Longden .. ..     | 2   | 0  | 0  |
| 8   | Newman .. ..      | 30  | 0  | 0  | 46  | Knollys, E. ..    | 23  | 0  | 0  |
| 9   | Agnew .. ..       | 14  | 0  | 0  | 47  | Smith, Mr. H. L.  | 13  | 0  | 0  |
| 10  | Polak, P. .. ..   | 18  | 0  | 0  | 48  | Smith, Mr. H. L.  | 20  | 0  | 0  |
| 11  | Mitchell .. ..    | 9   | 0  | 0  | 49  | Agnew .. ..       | 5   | 0  | 0  |
| 12  | Moradpour .. ..   | 7   | 0  | 0  | 50  | Longden .. ..     | 3   | 0  | 0  |
| 13  | Polak, P. .. ..   | 120 | 0  | 0  | 51  | Widdup .. ..      | 6   | 0  | 0  |
| 14  | Fine Art Society  | 12  | 0  | 0  | 52  | Widdup .. ..      | 12  | 0  | 0  |
| 15  | Mitchell .. ..    | 9   | 0  | 0  | 53  | Bergquist .. ..   | 4   | 0  | 0  |
| 16  | Agnew .. ..       | 40  | 0  | 0  | 54  | Colnaghi .. ..    | 14  | 0  | 0  |
| 17  | Fogel, W. .. ..   | 24  | 0  | 0  | 55  | Lawson .. ..      | 4   | 0  | 0  |
| 18  | Fine Art Society  | 16  | 0  | 0  | 56  | Lawson .. ..      | 5   | 0  | 0  |
| 19  | Meatyard .. ..    | 16  | 0  | 0  | 57  | Moradpour .. ..   | 5   | 0  | 0  |
| 20  | Agnew .. ..       | 32  | 0  | 0  | 58  | Leggatt .. ..     | 190 | 0  | 0  |
| 21  | Cooling .. ..     | 60  | 0  | 0  | 59  | Lawson .. ..      | 95  | 0  | 0  |
| 22  | Duncan, F. B. ..  | 95  | 0  | 0  | 60  | Lawson .. ..      | 20  | 0  | 0  |
| 23  | Newman .. ..      | 60  | 0  | 0  | 61  | Barclay .. ..     | 28  | 0  | 0  |
| 24  | Duncan .. ..      | 30  | 0  | 0  | 62  | Carew .. ..       | 50  | 0  | 0  |
| 25  | Fogel, W. .. ..   | 13  | 0  | 0  | 63  | Agnew .. ..       | 50  | 0  | 0  |
| 26  | Williams & Son .. | 8   | 0  | 0  | 64  | Agnew .. ..       | 60  | 0  | 0  |
| 27  | Agnew .. ..       | 12  | 0  | 0  | 65  | Barton .. ..      | 16  | 0  | 0  |
| 28  | Fine Art Society  | 18  | 0  | 0  | 66  | Fischmann .. ..   | 28  | 0  | 0  |
| 29  | Fine Art Society  | 10  | 0  | 0  | 67  | Colnaghi .. ..    | 6   | 0  | 0  |
| 30  | Agnew .. ..       | 24  | 0  | 0  | 68  | Lake, Brig. .. .. | 5   | 10 | 0  |
| 31  | Agnew .. ..       | 19  | 0  | 0  | 69  | Colnaghi .. ..    | 4   | 0  | 0  |
| 32  | Lake, Brig. .. .. | 22  | 0  | 0  | 70  | Newton, W. .. ..  | 1   | 0  | 0  |
| 33  | Agnew .. ..       | 16  | 0  | 0  | 71  | Omell .. ..       | 2   | 0  | 0  |
| 34  | Leggatt .. ..     | 30  | 0  | 0  | 72  | Sabin, F. .. ..   | 10  | 0  | 0  |
| 35  | Newton, W. .. ..  | 4   | 0  | 0  | 73  | Patch .. ..       | 5   | 0  | 0  |
| 36  | Waters .. ..      | 18  | 0  | 0  | 74  | Agnew .. ..       | 260 | 0  | 0  |
| 37  | Newman .. ..      | 155 | 0  | 0  | 75  | Agnew .. ..       | 200 | 0  | 0  |
| 38  | de Casseres .. .. | 340 | 0  | 0  | 76  | Agnew .. ..       | 220 | 0  | 0  |

| LOT  |                    | £   | s. | d. |
|------|--------------------|-----|----|----|
| 77   | Colnaghi .. ..     | 2   | 0  | 0  |
| 78   | Squire .. ..       | 4   | 0  | 0  |
| 79   | Sabin, F. .. ..    | 160 | 0  | 0  |
| 80   | Longden .. ..      | 18  | 0  | 0  |
| 81   | Lessore .. ..      | 38  | 0  | 0  |
| 82   | Widdup .. ..       | 2   | 0  | 0  |
| 83   | Colnaghi .. ..     | 2   | 0  | 0  |
| 83A  | Gronan, Mrs. ..    | 9   | 0  | 0  |
| 83B  | Cooling .. ..      | 6   | 0  | 0  |
| 83C  | Longden .. ..      | 4   | 0  | 0  |
| 84   | Bostandjis ..      | 26  | 0  | 0  |
| 85   | Duncan .. ..       | 7   | 0  | 0  |
| 86   | Burmeister ..      | 2   | 0  | 0  |
| 87   | Phillips, S. J. .. | 24  | 0  | 0  |
| 88   | Newman .. ..       | 320 | 0  | 0  |
| 89   | Lawson .. ..       | 140 | 0  | 0  |
| 90   | Agnew .. ..        | 6   | 0  | 0  |
| 91   | Duncan, F. B. ..   | 20  | 0  | 0  |
| 92   | Fine Art Society   | 38  | 0  | 0  |
| 93   | Meatyard .. ..     | 2   | 0  | 0  |
| 94   | Newton, W. ..      | 3   | 0  | 0  |
| 95   | Baker, N. .. ..    | 16  | 0  | 0  |
| 96   | Newton, W. ..      | 18  | 0  | 0  |
| 97   | Leger .. ..        | 20  | 0  | 0  |
| 98   | Williams, W. C. .. | 26  | 0  | 0  |
| 99   | Leggatt .. ..      | 20  | 0  | 0  |
| 100  | Meatyard .. ..     | 20  | 0  | 0  |
| 101  | Polak, P. .. ..    | 8   | 0  | 0  |
| 102  | Fine Art Society   | 7   | 0  | 0  |
| 103  | Newton, W. ..      | 4   | 0  | 0  |
| 103A | Spooner, L. ..     | 24  | 0  | 0  |

| LOT |                    | £   | s. | d. |
|-----|--------------------|-----|----|----|
| 104 | Longden .. ..      | 6   | 0  | 0  |
| 105 | Colnaghi .. ..     | 13  | 0  | 0  |
| 106 | Colnaghi .. ..     | 16  | 0  | 0  |
| 107 | Duncan .. ..       | 2   | 0  | 0  |
| 108 | Meatyard .. ..     | 1   | 0  | 0  |
| 109 | Ray, A. G. ...     | 7   | 0  | 0  |
| 110 | Agnew .. ..        | 45  | 0  | 0  |
| 111 | Berguist .. ..     | 25  | 0  | 0  |
| 112 | Longden .. ..      | 12  | 0  | 0  |
| 113 | Douglas, L. ..     | 180 | 0  | 0  |
| 114 | Constantine, H. .. | 12  | 0  | 0  |
| 115 | Roland .. ..       | 150 | 0  | 0  |
| 116 | Newton, W. ..      | 8   | 0  | 0  |
| 117 | Spooner .. ..      | 270 | 0  | 0  |
| 118 | Newman .. ..       | 65  | 0  | 0  |
| 119 | Barnholt .. ..     | 1   | 0  | 0  |
| 120 | Longden .. ..      | 26  | 0  | 0  |
| 121 | Meatyard .. ..     | 60  | 0  | 0  |
| 122 | Spooner .. ..      | 20  | 0  | 0  |
| 123 | Davey, T. S. ..    | 8   | 0  | 0  |
| 124 | Longden .. ..      | 10  | 0  | 0  |
| 125 | Newman .. ..       | 14  | 0  | 0  |
| 126 | Hanna, W. M. ..    | 12  | 0  | 0  |
| 127 | Turner, W. H. ..   | 5   | 0  | 0  |
| 128 | Ebel .. ..         | 7   | 0  | 0  |
| 129 | Bagrit, L. ..      | 150 | 0  | 0  |
| 130 | Bagrit, L. ..      | 13  | 0  | 0  |
| 131 | Sutch .. ..        | 65  | 0  | 0  |

TOTAL OF SALE .. £5,064 10 0

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